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Ars Amatoria 3.101–250

Latin text

Ordior a cultu: cultis bene Liber ab uvis
 provenit, et culto stat seges alta solo.
 Forma dei munus; forma quota quaeque superbit?
 Pars vestrum tali munere magna caret.
 Cura dabit faciem; facies neglecta peribit, 105
 Idaliae similis sit licet illa deae.
 Corpora si veteres non sic coluere puellae,
 nec veteres cultos sic habuere viros.
 Si fuit Andromache tunicas induta valentes,
 quid mirum? Duri militis uxor erat. 110
 Scilicet Aiaci coniunx ornata venires,
 cui tegumen septem terga fuere boum!
 Simplicitas rudis ante fuit; nunc aurea Roma est
 et domiti magnas possidet orbis opes.
 Aspice quae nunc sunt Capitolia, quaeque fuerunt: 115
 alterius dices illa fuisse Iovis.
 Curia consilio nunc est dignissima tanto,
 de stipula Tatio regna tenente fuit.
 Quae nunc sub Phoebo ducibusque Palatia fulgent,
 quid nisi araturis pascua bubus erant? 120
 Prisca iuvent alios, ego me nunc denique natum
 gratulor: haec aetas moribus apta meis,
 non quia nunc terrae lentum subducitur aurum
 lectaque diverso litore concha venit,

nec quia decrescunt effosso marmore montes, 125
 nec quia caeruleae mole fugantur aquae,
 sed quia cultus adest nec nostros mansit in annos
 rusticitas priscis illa superstes avis.

Vos quoque nec caris aures onerate lapillis,
 quos legit in viridi decolor Indus aqua, 130
 nec prodite graves insuto vestibus auro:
 per quas nos petitis, saepe fugatis, opes.
 Munditiis capimur: non sint sine lege capilli;
 admotae formam dantque negantque manus.

Nec genus ornatus unum est: quod quamque decebit 135
 eligat et speculum consulat ante suum.
 Longa probat facies capitis discrimina puri:
 sic erat ornatis Laodamia comis.

Exiguum summa nodum sibi fronte relinqui,
 ut pateant aures, ora rotunda volunt. 140
 Alterius crines umero iactentur utroque:
 talis es adsumpta, Phoebe canore, lyra.

Altera succinctae religetur more Dianae,
 ut solet, attonitas cum petit illa feras.
 Huic decet inflatos laxae iacuisse capillos, 145
 illa sit adstrictis impedienda comis.

Hanc placet ornari testudine Cyllenea,
 sustineat similes fluctibus illa sinus.
 Sed neque ramosa numerabis in ilice glandes,
 nec quot apes Hybla nec quot in Alpe ferae, 150
 nec mihi tot positus numero comprehendere fas est:
 adicit ornatus proxima quaeque dies.

Et neglecta decet multas coma: saepe iacere
 hesternam credas, illa repexa modo est.
 Ars casum simulet: sic capta vidit ut urbe 155
 Alcides Iolen, 'hanc ego' dixit 'amo.'

Talem te Bacchus Satyris clamantibus 'euhoe'
 sustulit in currus, Cnosi relictas, suos.

O quantum indulget vestro natura decori,
 quarum sunt multis damna pianda modis! 160
 Nos male detegimur, raptique aetate capilli,
 ut Borea frondes excutiente, cadunt.
 Femina canitiem Germanis inficit herbis,
 et melior vero quaeritur arte color;
 femina procedit densissima crinibus emptis 165
 proque suis alios efficit aere suos.
 Nec rubor est emisse: palam venire videmus
 Herculis ante oculos virgineumque chorum.

Quid de veste loquar? nec vos, segmenta, requiro
 nec te, quae Tyrio murice, lana, rubes. 170
 Cum tot prodierint pretio leviores colores,
 quis furor est census corpore ferre suos?
 Aeris, ecce, color, tum cum sine nubibus aer
 nec tepidus pluvias concitat auster aquas;
 ecce tibi similis, quae quondam Phrixon et Hellen 175
 diceris Inois eripuisse dolis.
 Hic undas imitatur, habet quoque nomen ab undis:
 crediderim Nymphas hac ego veste tegi;
 ille crocum simulat (croceo velatur amictu,
 roscida luciferos cum dea iungit equos), 180
 hic Paphias myrtos, hic purpureas amethystos
 albentesve rosas Threiciamve gruem.
 Nec glandes, Amarylli, tuae, nec amygdala desunt,
 et sua velleribus nomina cera dedit.

Quot nova terra parit flores, cum vere tepenti 185
 vitis agit gemmas pigraque fugit hiems,
 lana tot aut plures sucos bibit: elige certos,
 nam non conveniens omnibus omnis erit.
 Pulla decent niveas: Briseida pulla decebant;
 cum rapta est, pulla tum quoque veste fuit. 190
 Alba decent fuscas: albis, Cephei, placebas;
 sic tibi vestitae pressa Seriphos erat.

Quam paene admonui, ne trux caper iret in alas
 neve forent duris aspera crura pilis!
 Sed non Caucasea doceo de rupe puellas 195
 quaeque bibant undas, Myse Caice, tuas.
 Quid si praecipiam ne fuscet inertia dentes,
 oraque suscepta mane laventur aqua?
 Scitis et inducta candorem quaerere creta;
 sanguine quae vero non rubet, arte rubet. 200
 Arte supercilii confinia nuda repletis
 parvaque sinceras velat aluta genas.
 Nec pudor est oculos tenui signare favilla
 vel prope te nato, lucide Cydne, croco.
 Est mihi, quo dixi vestrae medicamina formae, 205
 parvus, sed cura grande, libellus, opus.
 Hinc quoque praesidium laesae petitote figurae;
 non est pro vestris ars mea rebus iners.

Non tamen expositas mensa deprendat amator
 pyxidas: ars faciem dissimulata iuvat. 210
 Quem non offendat toto faex illita vultu,
 cum fluit in tepidos pondere lapsa sinus?
 Oesypa quid redolent, quamvis mittatur Athenis
 demptus ab immundo vellere sucus ouis!
 Nec coram mixtas cervae sumpsisse medullas 215
 nec coram dentes defricuisse probem.
 Ista dabunt formam, sed erunt deformia visu,
 multaque, dum fiunt turpia, facta placent.
 Quae nunc nomen habent operosi signa Myronis,
 pondus iners quondam duraque massa fuit. 220
 Anulus ut fiat, primo colliditur aurum;
 quas geritis vestes, sordida lana fuit.
 Cum fieret, lapis asper erat; nunc, nobile signum,
 nuda Venus madidas exprimit imbre comas.
 Tu quoque dum coleris, nos te dormire putemus: 225
 aptius a summa conspiciere manu.

Cur mihi nota tuo causa est candoris in ore?	
Claude forem thalami: quid rude prodis opus?	
Multa viros nescire decet; pars maxima rerum	
offendat, si non interiora tegas.	230
Aurea quae splendent ornato signa theatro	
inspice, contemnes: brattea ligna tegit.	
Sed neque ad illa licet populo, nisi facta, venire,	
nec nisi summotis forma paranda viris.	
At non pectendos coram praebere capillos,	235
ut iaceant fusi per tua terga, veto.	
Illo praecipue ne sis morosa caveto	
tempore, nec lapsas saepe resolve comas.	
Tuta sit ornatrix: odi, quae sauciat ora	
unguibus et rapta bracchia figit acu.	240
Devovet, ut tangit, dominae caput illa, simulque	
plorat in invisas sanguinolenta comas.	
Quae male crinita est, custodem in limine ponat	
orneturue Bonae semper in aede Deae.	
Dictus eram subito cuidam venisse puellae:	245
turbida perversas induit illa comas.	
Hostibus eveniat tam foedi causa pudoris	
inque nurus Parthas dedecus illud eat!	
Turpe pecus mutilum, turpis sine gramine campus	
et sine fronde frutex et sine crine caput.	250

Translation

I begin with cultivation: from grapes well cultivated Liber
 gives good vintage, and on cultivated ground the crop stands high.
 Beauty is a divine gift; how few girls can pride themselves on beauty?
 A great part of you all lack such a gift.

Care will bestow beauty; beauty neglected will go to waste, 105
 though it even be that of the Idalian goddess.
 If girls of old did not cultivate their bodies thus,
 the girls of old did not have men cultivated thus.
 If Andromache were dressed in a stout tunic,
 why be amazed? She was the wife of a tough soldier. 110
 No doubt, as his wife you would have come dressed up to Ajax,
 he for whom seven hides of oxen were a covering!
 There was raw plainness before; now Rome is golden
 and possesses the great wealth of the conquered world.
 Look now at what the Capitol is, and what it was: 115
 you would say they belonged to different Jupiters.
 The Curia is now most worthy of so great a council,
 when Tatius held the kingship it was made from straw.
 The Palatine that now gleams under Phoebus and our leaders,
 what was it but a pasture for oxen intended for ploughs? 120
 Let ancient times please others, I rejoice that I was not born until
 now: this age is suited to my ways,
 not because now pliant gold is dragged from the earth
 and a pearl comes gathered from an alien shore,
 not because mountains shrink as the marble is dug out, 125
 not because cerulean waters are dispersed by masonry,
 but because cultivation is here and rusticity
 has not remained into our days, surviving our grandfathers.

 You too must not weigh down your ears with expensive gems,
 which the discoloured Indian gathers in green water, 130
 and do not go forth laden with garments embroidered in gold:
 the wealth, through which you seek us, often repels.
 We are captured by simple elegance: let your locks not be without rule;
 the application of hands can give and also deny beauty.
 Nor is there but one form of adornment: let each girl choose 135
 what is becoming to her and take counsel before her own mirror.
 An oval face commends the parting of an unadorned head:
 Laodamia had locks arranged thus.

A small knot to be left for them at the top of the forehead,
 so that the ears might show forth, round faces desire. 140
 Let one girl's hair hang down over either shoulder:
 thus are you, melodious Phoebus, when you have taken up the lyre.
 Let another girl have her hair tied back in the fashion of girt Diana,
 as she is accustomed, when she hunts frightened beasts.
 For this one it is becoming to let her flowing locks lie loosely, 145
 let that one be restrained with tresses tightly bound.
 It pleases this one to be adorned by a Cyllenaean tortoise shell,
 let that one support folds similar to waves.
 But as you will never count the acorns on the branchy oak,
 nor how many bees are in Hybla nor how many beasts in the Alps, 150
 neither is it possible for me to count so many styles by number:
 every next day adds fashions.
 Even neglected hair becomes many: often you would believe
 it lay loose from yesterday, it just recently having been combed afresh.
 Let art imitate chance: when Alcides saw Iolē thus 155
 after capturing her city, he said, 'I love this girl'.
 In such a guise, abandoned girl of Cnossos, did Bacchus
 lift you into his chariot, with Satyrs shouting '*euhoē*'.
 O, how much does nature indulge your charm,
 whose losses can be atoned for in multiple ways! 160
 We are shamefully laid bare, our hairs carried away by time,
 keep falling, as when Boreas shakes off the leaves.
 A woman dyes the grey with German herbs,
 and by means of art achieves a better colour than the true one;
 a woman goes out covered entirely with purchased locks and 165
 instead of her own, with money, she makes the locks of others her own.
 Nor is there blushing at having bought them: we see them purchased openly
 before the eyes of Hercules and the Virgin band.

 What shall I say about clothes? Not you, brocades, do I need
 nor you, wool, blushing with Tyrian dye. 170
 Since so many colours have come out at a cheaper price,

what madness is it to carry one's entire wealth on the body?
 Behold the colour of the sky at the time when the sky is without clouds
 and the warm south wind is not beckoning rainy showers;
 behold the colour similar to you, who are said to have once snatched 175
 Phrixus and Helle from the snares of Ino.
 This colour imitates the waves, and takes its name too from the waves:
 I could believe the Nymphs to be covered by this raiment;
 that one is similar to saffron (in a saffron-hued shawl is veiled
 the dewy goddess when she yokes the light-bringing horses), 180
 this one to Paphian myrtles, this one to purple-hued amethysts
 or white roses or the Thracian crane.
 Nor, Amaryllis, are your chestnuts lacking, nor almonds,
 and wax has given its own name to fleeces.
 As many as the blossoms the new earth produces, when in warm spring 185
 the vine stirs its buds and sluggish winter has fled,
 as many and more juices the wool drinks up: choose individual ones,
 for not every colour will be suited to every girl.
 Dusky tones flatter snow-white girls: dusky tones were flattering on Briseis;
 when she was carried off, she was in a dusky robe. 190
 Whites flatter dark girls: in white, daughter of Cepheis, you were pleasing;
 clothed thus by you was Seriphos trodden.

How close I came to warning you, no fierce goat should make its way under
 the arms nor should your legs prickle with coarse hair!
 But I am not instructing girls from the Caucasian cliffs, 195
 nor the likes of those who drink your waters, Mysian Caicus.
 Why should I teach that laziness should not darken the teeth,
 and that the face should be washed with water taken up in the morning?
 You also know how to obtain dazzling whiteness from applying chalk;
 she who does not blush from true blood, blushes by means of art. 200
 By means of art you fill up the bare boundaries of the eyebrow
 and a small patch covers cheeks to make them look unblemished.
 Nor are you ashamed to accentuate the eyes with delicate ash
 or with saffron born near you, shining Cydnus.

There is a little book of mine, in which I spoke of treatments for 205
 your looks, small, but in regards to the care, a great work.
 In there also seek assistance for damaged beauty;
 my art is not idle when it concerns your interests.
 Nevertheless a lover should not catch the boxes exposed on
 the table: the concealment of art aids your appearance. 210
 Who would not be offended by muck smeared all over the face,
 when having slipped because of its weight, drips onto a warm bosom?
 How the wool-grease stinks, though the oil extracted from
 the sheep's unwashed fleece be sent from Athens!
 I would not approve of blended hind marrow being applied in front 215
 of others nor teeth cleaned in front of others.
 Such things will bestow beauty, but will be unbeautiful to the sight,
 and many things, while foul when being done, are pleasing when done.
 The statues of industrious Myron that now are famous,
 were once a lifeless lump and a hard mass. 220
 Gold is first beaten, so that it may become a ring;
 the garments that you wear, were once dirty wool.
 The stone was rough, while being made; now it is a noble signet-ring,
 with a naked Venus wringing out the sea-water from her moist locks.
 While you also are in the process of cultivation, let us think you are 225
 asleep: more appropriately will you be perceived after the final touch
 of the hand.
 Why must the cause of the whiteness in your face be known to me?
 Close the door of the bedroom: why do you show the unfinished product?
 It is proper that men remain ignorant of many things; the greatest part of
 things would offend, if you do not conceal your secrets in your
 chamber. 230
 If you examine the golden statues that shine in the decorated theatre,
 you will despise them: gold-leaf conceals the wood.
 But it is not permitted for people to go near them, unless they are
 completed, nor must beauty be contrived unless men are kept away.
 But I forbid you *not* to offer your locks to be combed in public, 235
 so that they hang rippling over your shoulders.

Beware especially lest being bad tempered
 at that time, and do not continually undo any escaped locks.
 Let the hairdresser be unharmed: I hate the girl who wounds faces
 with nails and with a snatched hairpin stabs arms. 240
 As she touches the head of her mistress she curses it, and at the same time
 blood-stained, she weeps over the hated locks.
 Let her whose hair is insufficiently thick, place a guard at the door
 or always be coiffured in the temple Bona Dea.
 My arrival was suddenly announced once to a certain girl: 245
 in her confusion she threw on her locks all askew.
 Let such a cause of a foul shame befall my enemies
 and let that disgrace pass to the young girls of Parthia!
 Ugly is a hornless ox, ugly is a field without grass
 and a plant without leaves and a head without hair. 250

Commentary

In *Amores* 1.14, Ovid's position on cosmetics is carefully nuanced; substances need to be applied that will enhance naturally beautiful features, to wit, Corinna's hair, and over application or ill-advised choices can end in disaster. The advice: careful planning and, above all, an awareness of the refinements of *cultus*. The same message is conveyed in the last Book of the *Ars*. Dedicated to female readers, expressly *libertinae*, including *meretrices* (cf. above pp. 20–21), Book Three is an extensive and exhaustive series of advice, characterized by erotically-charged intent. In keeping with the generic qualities of didactic and erotodidactic poetry, the three books of the *Ars* provide a catalogue-style approach to their subject matter, with long lists of thematic advice interspersed with *exempla*, often of a mythic and legendary nature, which is suitably Alexandrian. This approach is also a feature of the *Medicamina* and the *Remedia*, as is the proliferation of a technical vocabulary (less so in the *Remedia*), which not only acknowledges the genre but also showcases knowledge (cf. Gibson 2003: 11–13).

This selection from *Ars* Book Three, ll.101–250, belongs to part one of Ovid's instructions, which deals with the theme of *cultus*. It is introduced at ll.99–100, and concludes at l.380. It is followed by a transitional passage,

ll.381–498, which leads to part two, ll.501–808, also marked by an introduction at ll.499–500. Part two of the advice covers what Gibson defines as ‘advanced instruction’ (Gibson 2003: 2), Ovid’s *maiora* (‘greater things’, l.499). These involve advice on making the most of each sexual partner, the best ways to treat younger and older lovers, dealing with rivals as well as bedroom techniques. The essence of the structure points to the necessity of acquiring *cultus* before the hunt for an *amator* can begin.

Lines 101–106 – In praise of cultivation and beauty

cultus is listed as an important weapon for women to conquer men, hence Ovid’s authoritative statement: *ordior a cultu* (‘I begin with cultivation’). The section that follows is lengthy and varied, including advice on hair, clothing, hygiene and facial beautification (ll.133–250). It is extended at ll.251–380 to provide tips on posture, voice and other matters of *cultus*.

In *Med.* ll.3–24, Ovid writes of the cultivation of the land, the advancements in architecture and transformation of natural objects, the age of Tatius and early rusticity, and then the cultivated girls of his own era. Similarly, in AA 3.101–120 he writes about the land, women and cultivation, and then turns his attention to the past. Both passages illustrate the evolutionary process of *cultus* and establish a thematically effective background to the ensuing advice in each poem.

The reference to Liber (Bacchus) springing forth and providing a good grape harvest is part of Ovid’s rhetorical device to set-up a convincing argument for the care of the self. As uncultivated land will result in a poor harvest and a cultivated field will flourish, beauty (*forma*, twice in l.103) will go to waste if neglected. Of course, not all women possess *forma* because it is a divine gift. Nevertheless, all women want beauty. The advice, therefore, caters mainly to those not blessed with beauty; but even those few who are natural beauties will benefit from heeding his instructions.

Lines 107–128 – The past and the present

Like the Sabine matron and her daughter in *Med.* ll.11–16, the girls of long ago in AA 3.107–108 are found wanting in *cultus*. They were indifferent

to their *corpora* ('bodies') because their husbands were indifferent to *cultus*. To illustrate the point, Andromache and Tecmessa are introduced (ll.109–112). Andromache, in a stout tunic, complements Hector's tough character, while adornment for Tecmessa would be wasted on a man like Ajax whose preference is for rawhide. Both women are as well matched to their husbands as the elegant *puellae* of the *Medicamina* are matched to theirs. The *exempla* are part of Ovid's rejection of the past, beginning at ll.113–114:

simplicitas rudis ante fuit; nunc aurea Roma est
et domiti magnas possidet orbis opes.

There was a raw plainness before; now Rome is golden
and possesses the great wealth of the conquered world.

The contentious sentiments of these lines are conveyed by their implicit redefinition of what constitutes an ideal (and idealized) past. For the poet of the *Ars*, the past was not some pre-agricultural, pre-technological utopia or Golden Age, but a time without *cultus* and *ars* – a time of *simplicitas rudis* ('raw plainness'). As Gibson (2003: 134) notes, ll.113–114 are meant to be juxtaposed to corresponding passages from Virgil, Tibullus and Propertius. Virgil's description of Evander's settlement emphasizes its primitiveness in order to press the theme of the evolution of Rome from humble beginnings (*Aeneid* 8.347–348). When pointing out the original Capitol, Virgil notes that it is *aurea nunc* ('gold now'), but was once overrun with thorn bushes. Tibullus 2.5 presents an even more romantic vision of the old city at the time of Aeneas, with cattle grazing on the Palatine (l.25) and scattered huts on the Capitol (l.26). After a series of images of bucolic peace, he sings of the city that will rise and rule the world (ll.56–57). Propertius dedicates several poems to the same theme in Book 4 (4.1, 4.2, 4.4 and 4.9).

In contrast, Ovid's comparisons between old and new Rome, heralded at ll.113–114, and continued in ll.115–120, extol the new city – not by an exclusive focus on its near miraculous growth from a rough but admirable culture – but by an exuberant dismissal of the primitivism of the olden days. The Curia, now the site of great debates, was made of straw in the age of Tatius. The Palatine, now housing the gleaming Temple of Apollo, once pastured oxen (the couplet, cast as a

rhetorical question, underscores the unimpressive rusticity of the site's shabby history).

At *ll.*121–122, Ovid claims that idealizing times past are for those poetic predecessors from whom he departs; he enjoys living *nunc* ('now') because it is suited to his *mores* ('ways'). Somewhat surprisingly, he then turns his attention to the unnatural processes behind the technological advancements of modern Rome, with an emphasis on the means by which luxury items such as gold, pearls and marble are obtained (*ll.*123–126). This may seem puzzling in view of his admiration for the beautification of the city, which, by necessity, has required mining, imports and quarries (*ll.*123–125). Admiration of architectural engineering but dislike of villas extending into the sea (*l.*126) may seem equally perplexing. The mystery inherent in the juxtaposition of two seemingly conflicting attitudes in *ll.*113–120 and *ll.*123–126 is aggravated by cross-referencing the latter lines with *Med. ll.*7–10 where gold mining, marble quarrying, Tyrian cloth and ivory ornamentations are endorsed as markers of cultivation.

The reason for the apparent internal contradiction in *AA* 3.113–126 is most likely rhetorical. The goal of *Ars* Book Three is to establish a persuasive, possibly definitive definition of *cultus* for the modern woman. This definition is partly comprised of what it excludes: any romantic notions about the charm of the past (*ll.*113–120) and any greedy notions about the luxury of the present (*ll.*121–126). Afterwards, Ovid can proceed to detailed instruction.

Regarding the contrast between *AA* 3.121–126 and *Med. ll.*7–10, as the goals of the *Medicamina* are to instruct women in the pleasures of *cultus* and to encourage them to try his recipes, Ovid needs persuasive rhetoric, and *ll.*7–10 may be nothing more. Additionally, some four years have passed between the two works, marking a development in Ovid's definition of *cultus*.

On the scholarly discussions of these passages, cf. Watson (1982); Nikolaidis (1994); Gibson (2003: 144–145).

Lines 129–134 – Don't over-accessorize

The advice to women begins with what *not* to wear, namely luxurious jewellery (heavy gem earrings) and clothing (gold-embroidered garments). In view of the previous discussion of *ll.*121–126, this is not surprising.

In the second half of *l.*133 Ovid advises that women's *capilli* should not be unrestrained or without *lex* (lit. 'law', here translated as 'rule') if their goal is to attract men. Following on, at *l.*134 he proffers the maxim: *admotaе formam dantque negantque manus* ('the application of hands can give and also deny beauty'). These two references to hair mark the transition to *ll.*135–168 on Ovidian *coiffure des arts*.

Lines 135–168 – Hair

The advice is to examine oneself in a mirror to see which hairstyle will suit's one's features. Ovid provides advice on styles that compliment two different facial shapes, oval and round, then lists examples of various types of coiffure, incorporating examples of certain heroines and deities for illustration. Interspersed are references to the plethora of styles and men's struggle with baldness (prompting a discussion of dyes and wigs):

(i) An oval face. To avoid accentuating an oval face, a woman should favour a parting of the hair in the middle of an unadorned head. Ovid uses the noun *discrimen* ('that which parts') to note the use of a comb or hair pin. Gibson (2003: 151) suggests that the noun also implies Ovid's familiarity with the hair ornament, the *discriminale*. On the latter, Isidorus (*Etymologiae* 19.31) writes:

Discriminalia capitis mulierum sunt vocata ex eo, quod caput auro discernant, nam discriminare dividere dicitur.

'Discriminalia' of women's heads are so-called because they divide the head with gold, for 'discriminare' means 'to divide.'

While Isidorus describes the *discriminale* as golden, this type of jewellery could include precious stones (as per Gibson 2003: 151 with references). Gibson argues that Ovid includes the secondary reference to the *discriminale* with a tone of disapproval because the accessory equates to luxury. This is borne out by the adjective *purum* ('unadorned') to describe the *caput* ('head') and the example of the heroic archetype – Laodamia – newly-wed wife of Protesilaus. She parted her hair thus and clearly saw no need to accentuate her style with a piece of fancy jewellery. That Ovid clearly regarded her as an

austere, modest figure is attested by his earlier portrayal of her at AA 3.17–18 as well as in *Her.* 13, particularly ll.31–32 where she refuses to have her hair styled or to wear golden clothes.

(ii) A round face. This facial shape is best suited to the *nodus* ('frontal knot') style in which a section of hair was rolled over the forehead to form a toupee, then drawn back to join the rest of the hair in a bun (Leary 1990: 153). The roll of hair, pulled back from the face would lengthen its shape by accentuating the forehead, while the styling of the hair into a bun, which exposes the ears, would add additional proportion. The *nodus* was made popular by Augustus's wife, Livia, and his sister, Octavia, and numerous busts depict them with this style.

(iii) Over the shoulder. A style that was popular in statuary depictions of various gods, including Apollo. The Kassel Apollo, a series of replicas of a Greek original by Pheidias, depicts the god with long curls placed behind the ears and locks over each shoulder. Wood (2000: 229) suggests that this style, based on such statuary, may well have been the source of inspiration for the hair of Agrippina the Elder (as depicted in various busts).

(iv) Tied back. Apollo's sister, Diana, is the inspiration for this simple, practical bun.

(v) Free. In contrast to the 'Diana' style is the neglected, uncombed look (cf. *Am.* 1.14.19–20). While the 'look' is natural, the hair has been styled. *cultus* in this respect can be deceptive; contrivance is needed to look uncontrived.

(vi) Constricted. Essentially repeating Diana's style with one subtle distinction: in the Diana imagery, the hair is tied back, 'out of the way' (Gibson 2003: 154) as indicated by the verb *religare*, while here the hair is restricted by means of binding, indicated by *impedire*. The implication is that the hair itself is used to achieve the constricted style.

(vii) Ornamented. Mercury, born on Mt Cyllene in Arcadia, created the lyre from a tortoise shell; hence the adjective 'Cyllenaeon' for a hair ornament. Like ivory (*Med.* l.10), tortoise shell was widely used for ornamentations for an elite market.

(viii) Curls. As *sinus* can designate something that is rounded, folded or hollowed, here it designates curled or coiled hair. Prepared in tight curls, the hair can then be pinned to achieve a 'wave' effect. This style may foreshadow the more extravagant coiffures of the later imperial period such as the one preferred by Julia Domna that was achieved by wearing a globular-shaped,

towering wig fashioned from numerous tight curls (cf. the Fonseca Bust). The curling iron, required for such a style, is discussed on pp. 93–94; cf. also Fig. 6 (the *calamistrum* is to the right of the mirror, under the comb).

As waves are never-ending, so too are women's hairstyles and at ll. 149–152 Ovid takes a detour to discuss the multiplicity of options. There are as many styles as there are acorns on the oak, bees in Sicilian Hybla and beasts in the Alps. For points of imitation, cf. Gibson (2003: 155–156). As in *Am.* 1.14.41 with its verbal amulet – *procul omen abesto* ('let such an ill be far away') – here Ovid employs the caveat, *nec ... fas est* ('nor is it wise'), which is aligned with traditional religion rather than magic. As Catullus employs the phrase in almost identical form at 51.2 in an effort to avoid punishment for comparing a man to the gods, Ovid acknowledges (humorously) that calculating the number of hairstyles is as unwise or conceited an act, and thus potentially as punishable, as challenging divine precepts. Gibson (2003: 156) explains that the phrase 'is conventionally used in the context of revealing the mysteries'.

(ix) Neglected. Similar to the free style of l. 145, *neglecta* signals indifference but the reference to the hair having been recently combed back (*repectere*) again accentuates the deception inherent in *cultus*. According to Ovid at l. 155, *ars* should imitate *casus* ('chance'). The maxim is introduced to reinforce his views on this style and two mythological *exempla* are cited: Iolē and Ariadne. Alcides (Hercules' original name) saw Iolē with *genuinely* neglected hair because of the sack of her home, Oechalia, and was immediately smitten, exclaiming *amo* ('I am in love'); cf. Gibson (2003: 157) on Ovid's alteration of the myth to suit his argument. Similarly, Bacchus, upon seeing Ariadne with neglected hair after Theseus abandoned her, claims her immediately. Ovid's penchant for the sensuality of vulnerable, abandoned and dishevelled women is perhaps best demonstrated in his retelling of the rape of the Sabine women at AA 1.101–134; cf. also *Am.* 1.8 and 2.4.

At ll. 159–168 Ovid concludes this section with the second digression, namely that women, unlike men, can do something about loss or greyness of hair. This leads back to more (indirect) advice on women's hair, namely dyes and wigs that were 'part of the package of cosmetic *colores* identified and satirised in love elegy' (Bradley 2009: 176).

Ovid delivers *ll.*159–160 in a quasi-religious tone. *natura* ('nature') – a personified or sentient force here – gives women the gift of *decus* ('charm') and if that gift is not complete, if *damna* ('losses') are present, women must atone for them. The witty implication is that recourse to *cultus* in the form of hair dyes and wigs constitutes propitiation not vanity. The rhetorical nature of Ovid's approach to this didactic philosophy is exhibited in the case study of men: nature does not favour their beauty as much because they go bald (*ll.*161–162). While Ovid suggests that men do not have access to such means of propitiation, this is untrue (as Ovid was well aware); some men did dye their hair, others wore wigs, and there are numerous recipes for curing baldness in medical and related texts. On cures for alopecia, cf. for example, Galen (12.403–404 Kühn 1826) on a recipe by Cleopatra that involved powdered realgar (or ruby sulphur) and oak coppice applied to a scalp that had been washed with soda (Galen added natron to the mix, claiming it worked well). A more exotic recipe listed by Galen (12.404 Kühn 1826) included burnt mice and wine dregs among other things. Of course, men who dyed their hair or applied unguents to conceal baldness were regularly a source of ridicule; cf., for example, Martial 6.57 and 6.74.

Wigs are another option available to women to atone for any hair defects. Ovid also emphasizes that there should not be any embarrassment about purchasing wigs because women openly visit their purveyors near the temple of Hercules and the Muses in the Campus Flaminius (contra Martial 12.23). Gibson (2003: 161) suggests that the shops 'were perhaps located in the *porticus Philippi* built around the temple.' Further on hair dye and wigs, cf. pp. 87–88 and pp. 95–96. For a contra view to Ovid's endorsement, cf. above pp. 7–8; Martial 12.23.1.

Lines 169–192 – Clothes and colours

What shall Ovid say about clothes? Quite a lot as it transpires. His message, however, is elementary and comes in the form of Ovid's version of the modern-day colour-wheel used by stylists to ensure women's clothes match their complexions.

Harlow (2012: 42) and Bradley (2009: 179) discuss the imitation of Plautus's *Epidicus ll.*223–234. While the list of fabric colours in the play is designed as a comic attack on women's fashions, Ovid's list is not. This contrast in attitude may well be why Ovid chose such an overt example of imitation; quite possibly

prompting his readership to note the divergence from the Plautine text, which seems somewhat old fashioned and tired in the context of Ovid's fresh approach to the subject.

As in *ll.*129–132, this new section begins with what to avoid. Clothing trimmed with *segmenta* (translated here as 'brocades'; strips of fabric, ornamentations on the hems of clothing) and dyed with costly *murex* are unnecessary. Not only are they ostentatious, but cheaper imitations of such expensive colours are available. On gold dresses and red dye from *murex*, cf. p. 51 and p. 49, respectively. On dyed wool, cf. Sebesta (1994: 66) who comments that 'the Romans preferred to dye the fleece rather than the cloth', further noting that available dyes worked well with wool in comparison to materials such as linen. The colouring of the wool with *murex* makes it blush (*rubere*) at *l.*170.

After this, the multiplicity of colours and shades begins at *l.*173. Ovid does not specify colour terms but employs nature-based and myth-based similes to suggest the beauty of the colours, shades and hues of fabrics. This approach to communicating colour recalls the similes used to describe Corinna's hair at *Am.* 1.14.9–12; the uniqueness of each dyed cloth, like the uniqueness of the colour of the hair, ultimately defies the employment of pedestrian colour terminologies:

(i) The colour of *aer* / 'the sky' (*ll.*173–174). Ovid uses the adjective *aerius* ('pertaining to the sky or the air'), which 'is not actually attested in references to a sky-blue colour' but 'may have been current in technical language' (Gibson 2003: 165). Sebesta (1994: 68) suggests the colour is light-blue.

(ii) The colour of Nubes (*ll.*175–176). The cloud goddess, Nubes or Nephele, rescued her children, Phrixus and Helle from the snares of their wicked stepmother, Ino, by sending a flying golden ram to carry them to safety (later dedicated to Aëtes as the Golden Fleece). As it is impossible, without recourse to poetic imagery, to evoke the colour of the sky on a cloudless day, it is equally impossible to adequately describe the tone of clouds. Quite likely, the tone suggested here is akin to grey.

(iii) The colour of *undae* / 'waves' (*ll.*177–178). A reader may ask: 'what is the colour of waves?' Ovid may answer 'the colour worn by sea nymphs' (*l.*178) because he is 'evoking a much broader visual paradigm than "sea-blue (green)" shade' (Bradley 2009: 184). In other words, the palette range of the waves defies

the exactitude of language. While possibly the reference is to sea-green or sea-blue, it is more than that – it is the freshness, the lightness of the sea-blue waves with their whitish tips.

(iv) Similar to saffron (*ll.*179–180). As this genus comes in a variety of colours, the hint that a yellow hue is being referenced is the simile of Aurora, goddess of the dawn. Scarborough (1996: 50) mentions that saffron was ‘very costly’; obtained from the ‘styles of the flowers of *Crocus sativus* . . . it takes over 100,000 flowers to produce 1 kilogram.’

(v) The colour of Paphian myrtles (*l.*181). The reference is to the myrtles growing near the temple of Venus in Paphos (south-west of Cyprus). The dye derived from the berries is a dark green colour; Ovid refers to the myrtle as *viridis* (‘green’) at *Fast.* 4.139 and as *nigra* (‘black’) at *AA* 3.690.

(vi) The purpled-colour of amethysts (*l.*181). The phrase *purpureae amethysti* (‘purple-coloured amethysts’) alludes to ‘a dye that evoked and counterfeited two prodigiously expensive luxuries at the same time’ (Bradley: 2009: 184–185), namely the purple produced from *murex* and the expensive gem, the amethyst. On fake purple, cf. Pliny 22.3–4 who explains that a cheaper version is sourced from a crop, although people complain that the dye fades with washing. Interestingly, in the same section, Pliny observes that growing such a crop is a much safer way to access the dye as no one risks their life harvesting *murex* for a woman keen to impress her lover or for a man to ensnare another’s wife.

(vii) The shade of white roses (*l.*182); not pure white (cf. Sebesta 1994: 68).

(viii) The shade of the Thracian crane (*l.*182). This shade suggests a darker grey than the whitish grey of roses.

(ix) The colour of the chestnuts (of Amaryllis) and almonds (*l.*183). A reference to the shepherdess who loved chestnuts and quinces (*Eclogues* 2.51–52). Ovid replaces the golden-yellow of a ripe quince with the creamy-brown of almonds to contrast with the rich brown of chestnuts.

(x) The colour of wax; a creamy-yellow (*l.*184).

At *ll.*185–187 the sheer multiplicity of colours begin to overwhelm Ovid and he concludes his list by exclaiming that the number equates to that of spring blossoms. The earth is presented as independently producing colourful blossoms for humans to cultivate (cf. Bradley 2009: 185 who describes the image as one of ‘natural phenomenon’).

Ovid advises women to be restrained when it comes to the cornucopia of available colours. Certain colours suit certain complexions and some colours are unflattering (*ll.* 187–188). Two heroic examples are then furnished at *ll.* 189–192: ‘snow-white’ (*nivea*) Briseis suited ‘dusky’ (*pulla*) tones, while ‘dark’ (*fusca*) Andromeda, daughter of Cepheus, looked good in ‘white’ (*alba*). Part of the Alexandrian light-heartedness of the two couplets comes from Ovid’s focus on suitable colours while describing dramatic moments in the heroines’ narratives. Accordingly, Briseis is colour-coordinated albeit in the process of being snatched by Achilles while Andromeda, off-set in white, looks pleasing even while scrambling over the island of Seriphos with Perseus. On the literary traditions concerning these heroines and their physical descriptions, cf. Gibson (2003: 171); on Andromeda and Perseus, cf. Ovid’s *Met.* 5.236–249; on Briseis and Achilles, cf. *Her.* 3.

Lines 193–198 – Some advice on hygiene

Not one to be daunted by sensitive topics like body odour and bad teeth, Ovid tackles them with clever posturing. He is not, after all, writing for *puellae* from Caucasus, a region between the Black and Caspian seas renowned for its formidable mountains and wild inhabitants. Nor is he writing for girls from Mysia, those from the region north-west of Anatolia. Thus, pretending to have *almost* advised about hygiene, then remembering the genteel readers of elegy, Ovid checks himself but only to proceed with the ‘unnecessary’ advice all the same:

(i) Body odour, expressly, underarm odour (*l.* 193). Ovid compares offensive underarm odour to the stench of a goat; cf. Catullus 69.5 and Horace *Epode* 12.5 (cf. Watson 2003: 398). The goat is often used as an example of bad smells in antiquity; for example, Theophrastus (*On Odors* 13) describes the goat as having a particularly strong smell, especially when it is on heat or in poor condition. For deodorants; cf. Pliny 21.142 on applying red iris to the underarms and also chewing the plant to alleviate bad breath, and 35.185 on liquid alum for relieving perspiration and underarm odour.

(ii) Hairy legs (*l.* 194). Ovid is an avid admirer of luxurious hair – on a woman’s head. As for the rest of the body, here expressly the legs, he prefers hairlessness. This is in keeping with Roman (and Greek) female beauty

aesthetics that privileges the removal of body hair, including pubic hair, although depilation of the genital region was not acceptable for upright women (cf. Skinner 1982: 245). The processes of depilation (removal of hair above the skin's surface) and epilation (removal of the entire hair) included scraping, singeing and the application of ointments (depilation) as well as plucking (epilation). Pliny includes recipes for both: 28.249 (hare's blood to prevent plucked hairs from regrowing); 28.255 (the blood of a wild she-goat mixed with palm seaweed); 30.132–134 (recipes involving blood and body parts of various creatures, including bats, vipers and hedgehogs); 32.136 (similar animal-derived products). Pliny also stresses that hair removal is the preserve of women even though, unfortunately, some men practise it (14.123, 26.164 and 36.154). The latter view is also shared by Ovid at AA 1.505–506. Further on hair removal, cf. Martial 3.74 (ointment); 10.90 (plucking); 12.32.21–22 (resin, which he finds disgusting).

(iii) Bad teeth (*l.*197). Decayed and dirty teeth were obviously commonplace in antiquity. Leary (1996: 73–74) points out that 'the methods of cleaning them were inadequate insurance against decay (even the Emperor Augustus had bad teeth: *Suetonius* 79.2).'

In a section on remedies for tooth decay, Pliny refers to various forms of *dentrificium* ('dentifrice'). Unlike modern toothpastes and polishes, Pliny's recipes (28.178–179) involve more unusual ingredients by modern standards:

Dentes mobiles confirmat cervini cornus cinis doloresque eorum mitigat, sive infricentur sive colluantur. Quidam efficaciorum ad omnes eosdem usus crudi cornus farinam arbitrantur. Dentifricia utroque modo fiunt. Magnum remedium est et in luporum capitis cinere. Certum est in excrementis eorum plerumque inveniri ossa; haec adalligata eundem effectum habent, item leporina coagula per aurem infusa contra dolores. Et capitis eorum cinis dentifricium est adiunctoque nardo mulcet graveolentiam oris. Aliqui murinorum capitum cinerem miscuisse malunt. Reperitur in latere leporis os acui simile, hoc scarificare dentes in dolore suadent. Talus bubulus accensus eos qui labant cum dolore admotus confirmat. Eiusdem cinis cum murra dentifricium est. Ossa quoque ex ungulis suum combusta eundem usum praebent, item ossa ex acetabulis pernarum circa quae coxendices vertuntur.

Loose teeth are firmed by the ash of a stag's horn, which relieves the pain of them, whether rubbed on or used as a mouthwash. For the same purpose,

some regard it as more effective to grind the unburnt horn to powder. Dentifrices are made either way. Another great remedy is the ashes of the head of wolves. It is true that bones are to be found in the excrement of many of them; these, having been bound [as an amulet], have the same effect and likewise the rennet from a hare, poured in the ear, stops the pain. Also the ash of its head is a dentifrice, and with the addition of nard, reduces the offensive smell of the mouth. Some choose to add the ash from the heads of mice. Found in the flank of the hare is a bone like a needle, which is recommended to scrape teeth in pain. The ignited pastern bone of oxen applied to those that are loose and painful strengthens them. The ash of the same with myrrh is a dentifrice. Additionally, bones from the hooves of pigs when burnt have the same effect, as do the bones from the sockets of the haunches around which moves the hip-bone.

Pliny lists other remedies that clearly blend medicinal cures, cosmetics and magic (in the form of the amulet he cites). He includes hartshorn (cf. above pp. 64–65) as beneficial to damaged teeth and also as a dentifrice. As the substance when crystallized becomes ammonium carbonate (cf. p. 65), it is an effective all-purpose cleaner as well as a time-honoured remedy for healing and whitening teeth and strengthening gums. Its alkalinity neutralizes acids in the mouth that cause tooth decay, kills germs and freshens the breath. The other references to the ash of the bones (calcined) of various animals as well as hooves would have also produced the same effects. Pliny includes a recipe made from the ash of the pastern bone of an ox mixed with myrrh. This dentifrice would certainly benefit the teeth and gums as myrrh possesses anti-inflammatory and antibacterial properties (cf. pp. 76–77); it also freshens the breath and is still used to relieve mild toothache. Elsewhere, Pliny mentions *murex* (32.82) as does Dioscorides (2.4); egg and oyster shells (29.46; 32.65); natron (31.117); pumice (36.156). He also recommends toothpicks made from the bone of a hare; on toothpicks in ancient Rome, cf. Leary (1996: 73–74). Ovid's advice on bad breath and unsightly teeth are less technical; at *AA* 3.277–278 he advises those who experience halitosis to avoid speaking on an empty stomach and to keep the mouth at a distance from a lover, while at *ll.* 281–282 he suggests that those with blackened or misshapen teeth should refrain from laughing.

Treatment of the teeth and gums is discussed by other authors such as Claudius's court physician Scribonius Largus, whose prescriptions are recorded in his *Compositions of Drugs*. Scribonius dedicates several chapters to dentistry

and includes a recipe for a dentifrice that he claims was favoured by Augustus's sister, Octavia (Chapter 59). The recipe consists of barley flour, vinegar, honey, salt and nard (for sweetening the breath); cf. Singer and Singer (1950). For an alternative treatment, cf. Catullus 37.20 and 39.17–21 on Egnatius who rubs his teeth and gums with urine, which is cited as a Celtiberian tradition (the ammonia contained in urine being a whitener). As Leary (1996: 73–74) has commented, the treatments were not always an insurance against decay and further to this, it should be noted that excessive use of some ingredients such as egg or oyster shells would have damaged the teeth's enamel. Further on the problems of dental decay in Rome, with a focus on *Epode* 8.3, cf. Watson (2003: 295).

(iv) Washing the face (*l.*198). Here the distinction between *munditia* and *cultus* is implicit; once the face is clean (taking *munditia* as 'hygiene' rather than 'simple elegance'), cosmeceuticals and cosmetics can be applied. Thus Ovid creates a smooth segue to the topic that follows (*ll.*199–208).

Lines 199–208 – Cosmetics

The section on cosmetics begins with topics that may have originally been included in the *Medicamina*. At *Med. ll.*99–100 Ovid mentions a woman who smeared her cheeks with poppies, which may be a reference to rouge as opposed to another cosmeceutical, thus marking the transition from cosmeceuticals to cosmetics. However, in these lines from the *Ars*, Ovid omits cosmeceuticals and deals directly with cosmetics; directing the reader to the *Medicamina* instead (cf. *ll.*205–207), which may imply that the *Medicamina* dealt exclusively with cosmeceuticals.

Several cosmetics are listed:

(i) Foundation / *creta* (*l.*199). The application of *creta* or chalk is for a dazzling whiteness (*candor*). Similar to kaolinite, a clay mineral still used in some cosmetics and toothpastes, *creta* like *cerussa* (cf. pp. 68–69) was combined with vinegar to produce a creamy, spreadable paste. Like other ingredients discussed, chalk served a variety of purposes in antiquity besides facial beautification. From cleaning fabric, to polishing items, chalk was also used in medicines. Scarborough (1996: 43) mentions that it was ingested in large quantities as a 'beneficial' cure for poison (still practised in some cultures).

(ii) Rouge (l.200). On the different rouges, cf. p. 80 and on the association between blushing and *pudor*, cf. p. 96.

(iii) Eyebrow-liner (l.201). By means of the application of a cosmetic, here referred to as *ars*, a woman could fill the space between the eyebrows. Some Romans regarded a monobrow as attractive; cf. Petronius (*Satyricon* 126); cf. also *Satyricon* 110 on Tryphaena's maid who produces 'eyebrows' (and wigs) from her make-up box (*pyxis*), which refers to a substance to paint them on. Olson (2009: 299) cites Claudian's 'Epithalamium of Honorius and Maria', which includes praise of Maria's monobrow (ll.268–269); cf. Gibson (2003: 177) for additional sources. This preference for the monobrow is attested in a few works of art, such as the sarcophagus portrait of the wife of Balbinus from the third century AD (cited by Stewart 2007: 30–31) and the portrait of the baker Terentius and his wife (Pompeii, AD 55–79). Incidentally, Suetonius mentions that Augustus had a monobrow (*Augustus* 79.2).

The Romans employed several substances to darken eyebrows: (a) *stibium* (lit. 'antimony', but also used generically for kohl in the context of eye cosmetics where kohl was comprised of the sulphide of antimony), cf. Pliny (33.102–103) who describes the production of *stibium* for sale in the form of cosmetic 'cakes'; (b) *fuligo* ('soot'), cf. Juvenal (2.93) on a male who uses *fuligo*; (c) *fungus* ('lamp-black') mixed with other ingredients, including *fuligo*, cf. Pliny (28.163); (d) *favilla* ('ashes'), cf., for example, Pliny (21.123) on the ashes of rose petals; (e) sundry other ingredients including crushed flies (Pliny 30.134).

(iv) Patches / *aluta* (l.202). Literally meaning a piece of soft pelt, *aluta* refers to items made from leather, including purses or pouches, shoes and beauty patches. Also called a *splenium*, the patch disguised unsightly blemishes and could also, when cut into appealing shapes, add its own form of adornment. Martial refers to a woman with a crescent moon on her forehead (8.33.22) and an ex-slave with a patch that disguises his branding (2.29.9). Pliny refers to their medicinal applications at 29.126 and 30.104.

(v) Eyeliner (ll.203–204). The recommendation consists of *favilla* (cf. above) or saffron. The delicate ash (l.203) would provide a grey shade, while saffron, harvested near the Cydnus River (southern Turkey), suggests 'a "natural" coloured foundation' (Gibson 2003: 178). As saffron was expensive (cf. above p. 115), eyeliner made from charred saffron would have been a high-end cosmetic.

The primary aim of both eyeliner and eyebrow-liner was to enhance the size of the eyes, as Pliny (33.102) writes:

Vis eius adstringere ac refrigerare, principalis autem circa oculos, namque ideo etiam plerique platyophthalmon id appellavere, quoniam in calliblepharis mulierum dilatet oculos . . .

Antimony has astringent and cooling properties but is mainly used for eye treatments, which is why most people give it the name *platyophthalmus* [wide-eye] because it is also used in *calliblephara* [eye cosmetics] of women to enlarge the eyes . . .

To make effective use of these products, skill in application was important. Various implements were sold for applying make-up and as most of the products for the eyes came in powdered form, a thin stick would be moistened and then dipped into the powder. The sticks were made of various materials to cater for various customers, ranging from simple wooden and bronze applicators, to ones fashioned from precious metals, stones and horn. The applicator was sometimes inside or attached to a container, similar to modern mascara tubes.

Lines 209–234 – Conceal the arts of beautification

Ovid turns his attention to the concealment of the *ars* of *cultus*. He embraces facets of the anti-cosmetic tradition, describing the abject quality of some products and evoking an unflattering portrait of a woman performing her beauty regime. While these lines do not critique cosmetic use from a moral perspective, they communicate intense repugnance at the sight of a woman attending to her own body. Ironically, Ovid's woman in the process of beautification becomes the antithesis of beauty. The only other instance of such a dramatic departure from his usual attitude to female adornment is to be found in *Rem.* 343–356 (cf. below pp. 125–129).

To reinforce the directive of *l.*209, which expressly forbids the *puella* to allow her *amator* to catch her at her toilette, Ovid creates a vivid scenario of a man entering a woman's quarters and discovering what lies within, none of which is a pretty sight. Deception at all cost is vital in the process of beautification (*l.*210).

In contrast to the luxurious creams full of sweet smelling incense and floral ingredients in the *Medicamina*, the unappealing nature of the substances of *ll.*211–216 and the unattractive look of a woman applying them are vividly evoked:

(i) Muck (*faex*). The noun *faex* designates 'the residue of various liquids and solids, most commonly the dregs of wine, and is here apparently used as a facial preparation' (Gibson 2003: 184). Olson thinks it is rouge; cf. 2009: 297n37. The direct correlation between the substance and the woman's body is developed in *l.*212 as the *faex*, weighty and globulous, moves – as if by intent – from face to bosom.

(ii) Wool-grease or lanolin (*oesypum*) is the creamy-yellow wax secreted by the sebaceous glands of wool-bearing animals, particularly sheep. The use of *oesypum* in body creams has an extensive history and is still used today as a moisturizer, softener, balm and medicinal ointment. Dioscorides (2.74) describes the manufacture of *oesypum* and its uses in the treatment of sores, softening the skin, and as an eye medication. Pliny (29.35–37) lists the multiplicity of uses for *oesypum* and, like Ovid, mentions that the most prized *oesypum* comes from Attic sheep. Pliny also describes the production of *oesypum* and specifies that a test of its purity is a strong smell of grease and resistance to melting.

A substance such as *oesypum* would have been kept in a small, utilitarian *pyxis* (Fig. 1) or in a slightly larger, decorative container (Fig. 2). Gibson (2003: 183) comments that the *pyxis* was 'not only unwelcome evidence of the application of *ars*, but a repository of revolting substances.' Richlin (1995: 191, citing Wyke) considers the physical beauty of a large *pyxis* in the form of a cosmetic box in contrast to the abject contents of the little *pyxides* inside: 'makeup boxes often were decorated with scenes of women applying makeup ... so that, pretty on the outside, they would often have contained substances arousing the uneasy horror evoked by pollutants.' An excellent example of such a make-up box is the one from Campania around the first century AD (Fig. 3). This *pyxis* (height: 14.5 centimetres, width: 30.2 centimetres, depth: 24 centimetres), made of wood, bone and bronze, is decidedly feminine with its feet in the shape of Sirens, its front panels in the form of caryatids and the side panels (not shown) adorned with cupids. Inside is a bronze mirror, a gold ring, two silver *fibulae* covered in gold-leaf, a bone comb, a large pin, a needle, a spatula, a spindle and a small *pyxis*. Besides being a remarkable archaeological piece, the box is symbolic of a woman's interior, private life; a miniature of her personal chamber, if you will. In this sense, to open the lid of such a box and to delve into its contents is the metaphorical equivalent of a man entering a

woman's boudoir and observing her in the act of devious and ugly beautification. Ovid implicitly evokes such an interpretation at *ll.*209–210.

(iii) Hind marrow (*cervae medulla*). This was widely employed in medicines and cosmetics. Dioscorides (2.77) states that hind marrow is the best quality marrow and is excellent for filling up wounds. As a beauty product / medicant, Pliny (28.185) mentions it mixed with veal suet and whitethorn leaf to heal facial problems such as sores; cf. also 28.241 (for sores in general). While many of the animal-based products employed by the ancients are far from politically correct ingredients from the perspective of modern cosmetics and topical medicants, hind tallow is still used in some athletic salves.

(iv) Cleaning teeth (*l.*216). Ovid does not discuss ingredients in this instance but rather lists teeth cleaning as something to be avoided in the presence of a lover. On ancient toothpastes and dental hygiene, cf. pp. 117–119.

Ovid reiterates his caution about revealing the secrets of the boudoir with two maxims (*ll.*217–218) followed by four rhetorical examples (*ll.*219–224). Playing with words at *l.*217, he states that what gives *forma* ('beauty') involves a process that is *deformia* ('unbeautiful') to the male gaze. Secondly, at *l.*218 he repeats his philosophy: many things are *turpia* ('foul') when being done, but give pleasure (*placere*) when completed. In short: hide the process and display the results. Not quite finished in labouring the point, he furnishes the example of the Greek sculptor, Myron (*fl.* 480–440 BC), whose works were originally lifeless masses and hard lumps of stone (*ll.*219–220). Likewise, beaten gold becomes a ring, sordid wool becomes a garment and an uncut stone becomes a gem engraved with the Venus Anadyomene motif (cf. p. 94).

Woman as an artefact – an adornment like a beautiful sculpture, a glittering ring, a lovely robe or an erotically-charged jewel – is a regular metaphor in ancient literature. The epitome of this concept is the myth of Pygmalion, chronicled in *Met.* 10.243–297, in which is recorded the memorable line: *ars adeo latet arte sua* ('thus art hides by means of its own artifice,' *l.*252), the very message of AA 3.209–250. Pygmalion, disenchanted with women, makes his own by making art. Ovid, keen commentator on women's physical flaws, makes his own by making manuals. Art therefore makes women and, by extension, Ovid's women by means of art make themselves.

The same theme is continued at ll.225–234. Interestingly, at ll.229–230 Ovid states that it is proper that men remain ignorant of such things – indeed, knowing about them would be a cause of offence (the *praeceptor* being an exception, obviously). Thus, to avoid giving offence, a woman must regard herself as akin to the much admired statues in theatres. The statues are made of wood but covered in gold-leaf. As people are not permitted to venture near them while they are being constructed, they remain ignorant of the wood underneath the gold. The final product of the artist, therefore, is not deemed worthless if what lies under the façade, like the creative process itself, is never seen.

Lines 235–250 – Hairdressing

The dressing of one's hair *must* be done in the presence of the lover. But in order for the adornment to be all that it should be for the male, there are stipulations. While it is wonderful to watch a woman combing her hair and arranging it over her shoulders, she should avoid doing this when she is ill-tempered or when she is having a bad hair day. The unfortunate fate of the hairdresser who is the object of her mistress's tantrums is a motif explored elsewhere by Ovid (*Am.* 1.14) and other poets; cf. above p. 92. Ovid expands the motif by humorously suggesting that a *puella* with insufficiently thick hair, should place a guard at the door to keep out her lover, or consider being coiffured at the temple of Bona Dea on the Aventine (l.244), where men are forbidden. Concluding the section on hair, Ovid indulges himself with a personal anecdote; once he arrived at the door of an unnamed women and in her confusion she ruined her appearance by throwing on her hair piece awry. In Ovid's opinion, only one's enemies or the (youthful) girls of Parthia deserve such a disaster of *cultus* (ll.247–248). The Parthians, traditional enemies of Rome, are an appropriate simile here, particularly, as Gibson (2003: 195) notes: 'The image of Parthian women wearing wigs is perhaps a nicely pointed retaliation to Parthian claims to be shocked by Roman decadence.'

Another maxim ends the section on hair as Ovid returns to the topic of *cultus* as an improvement on nature (ll.249–250). His enthusiastic and powerful validation of *cultus* is evident in these lines, particularly through the repetition of *turpis* ('ugly') in l.249.